1: Herskovits E-4, 5 (1934) 1937 SV3 Haiti SV3
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dead must first count them, he can never accomplish this before daylight. From these precautions, it is evident that for the Haitian the reality of existence after death is no fictional one, as is even more vividly illustrated in the answer given to the question whether or not a flute, such as young boys play, would be placed in the coffin of a lad: "What! And have the dead going about all the time blowing it?"

When dressed, the body is placed on a mat or mattress or in a hammock and covered with a clean cloth. A *bande de machoire*, which goes under the chin and over the head to hold the jaw in place, in earlier days, as today in remote sections of the valley, served the double purpose of making possible the identification of a ghost as such, and of keeping the moisture inside the mouth. At present, however, it is usually removed when the body is placed in the coffin. In earlier times also, as today among the peasants in the hills, the nostrils and ears were plugged with cotton. The body and head are shaved of all hair, and the finger- and toe-nails clipped; hair and clippings are later placed in the coffin and buried with the body. The eyes usually close naturally; it is a bad sign if they do not, indicating, as it does, that magic has caused death. Putrefaction, or any unusual sign connected with death such as when a cadaver swells, or a body remains warm and perspires, or, as mentioned, when the eyes remain open, is held to be an indication that the soul has been taken by a sorcerer and the person "sold"—all signalling a "bad" death and requiring that a dagger be struck into the body and burial take place immediately.

Some time later, the *prêt' savanne* comes to read prayers if the death has occurred in the countryside, or the priest of the local Catholic church if in the town or near it. After the prayers have been said and relatives and friends have addressed the dead and "given him commissions," such as "Say good-day to my mother," "Ask my father to help us, for the weather has been bad this year for the crops . . ." the body is

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the *loa*. In one instance a man wore a red shirt with black crosses appliquéd on it; dresses of this type worn by women or children are made of cotton cloth, pieced together patchwork-quilt fashion, of either three, seven, seventeen, or twenty-one different colors or patterns, with reds, blues, and white predominating. These garments are worn for a specified time, also named by the *loa*. The term *pénitence* has been taken from Church terminology, and the motivating sanction derives equally from African and Christian concepts;[4] for example, the wearing of the garment is a compliment to the African deities represented by the colors, while the various rules about abstinence during its term of wearing is the European pattern of "penitence."

The elaborate cicatrizations, or raised designs made by scarifying the body, which marked the slaves newly arrived from Africa have quite disappeared, but a few scars can be discerned on the body or arms of a man by a practiced eye. These represent an African carry-over in the form of a *garde* applied by the injection of some magically endowed substance into a cut which thereafter gives what may be thought of as a kind of spiritual inoculation. African fashions of hair-tying have been retained by the women almost unchanged, and, as in Africa, hair-braiding is a highly developed art, so that the styles in which hair can be braided seem innumerable. This is particularly true of dressing the hair of small girls, whose heads are decorated with braids going the length of the skull, or dividing the scalp into small squares, each with its tuft of hair, or by a part in the middle with lines going at right angles from it across the head. These styles of braiding are not named as in other parts of the New World and in Africa, but the tradition of intricate braiding has lost none of its vigor.

The implements of the Haitian are both of European and African derivation. The ubiquitous machete, a saber-like tool employed in all manner of ways, from chopping down trees

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P.112-G]

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9. *Calling the coumbite: signaling on a conch-shell trumpet.*

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10. *A women's coumbite weeding a cornfield near the town of Plaisance.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P. 112-K]

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16. *Man with a machete making a wari board. The machete is used for cutting trees, trimming brush, weeding gardens, fashioning wooden objects such as drums and mortars, and many other purposes.*

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17. *Winnowing grain with a woven tray.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3 [P. 112-L]

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18. Young Haitians in school. After a century and a half of independence, education remains one of Haiti's most acute problems. Only a small percentage of the country's children are in schools.

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3
[P 112-0]

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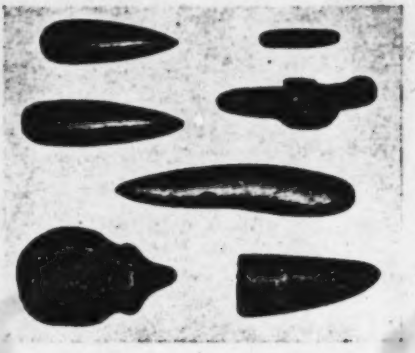
22. *An assortment of stones (Indian artifacts) from the altar of a hounfor in the mountains above Jacmel. All are regarded as thunder stones thrown to earth by the loa Sobo and Kébiosu, or as stones containing the essence of other deities.*



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23. *A houngan of southern Haiti divining with the aid of his asson, bell, and (right) gembo.*

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

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82. *Playing the tikumbas, or bamboo stampers.*